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## AMERICAN ART NEWS.

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SPECIAL ANNOUNCEMENT.  
SUMMER ISSUES.

The AMERICAN ART NEWS will be published, as usual during the summer, monthly until Saturday, October 13, next, when the weekly issues will be resumed, and a new volume will begin.

The last monthly summer issue will be published on Saturday, Sept. 15.

## THE JULY BURLINGTON.

The July number of the Burlington has as a frontispiece, Ford Maddox Brown's well known picture, "The Last of England" (the original of which hangs in the Corporation Art Gallery, Birmingham) illustrating English XIX century art in connection with the exhibition that has been transferred temporarily from the Tate Gallery to the National Gallery. Charles Aitken's paper accompanying this plate, is an excellent exposition of the work of the mid-Victorian artists. "A XVI Century Inlaid Box," forms the theme of H. Clifford Smith's notes on the decoration of woodwork by means of inlay. In "Woven Fabrics from Egypt," A. F. Kendrick gives an account of the patterned stuffs from the burying-grounds of Egypt. The plates that illustrate this paper are admirable. "The Shrine of S. Hadelin, Viée," by Alice Baird, will be read with especial interest in view of the complete destruction, early in the present war, of the fine church in which was kept this wonderful XII century shrine, containing the relics of S. Hadelin, a popular saint of the region, who lived in the VII century. T. W. Arnold discourses ably on "Some Persian and Indian Miniatures," of which may fine examples have been brought to Europe in recent years. "An Early Work of Lucio Piccinino" gives Sir Guy Laking an opportunity to describe a wonderful shield now in the Ashmolean Museum, Oxford, and to state his reasons for attributing it to the Milanese craftsman of the XVI century. Clive Bell writes on "Contemporary Art in England," incidentally on modern French Art, and concludes that modern English artists are "Hopelessly provincial," while "all that is vital in modern art is being influenced by the French."

## "INVITED" ART DISPLAYS.

We note with pleasure that the St. Louis Art Museum announces in its circular for its forthcoming annual exhibition of American oils, that, although there will be a number of "invited" works, there will be a jury to pass upon other works submitted—thus departing from its former custom of showing only "invited" pictures.

It is to be hoped that the St. Louis jury will not be the usual perfunctory body at such exhibitions, and that the Museum really means to give American artists, in general, a chance to show their works—and not to put them to the trouble and expense of sending canvases, only as is too often the case, even with meritorious works—to have them returned for "lack of space," said lack generally being due to the fact that most, if not all, of the available wall space is found needed to hang the "invited" works.

We will watch this evident concession to the prevalent and growing opposition among American artists to displays where "invited" works have preference—on the part of the St. Louis Museum, and if it accepts, through its jury, a fair amount of pictures offered and hangs also a fair number, it will gain the approval, not only of American artists in general, but of all fair-minded art lovers. We suggested to the Philadelphia Academy last winter that it might try, with advantage, this coming winter—even an exhibition to which no works should be "invited," and we again express the hope that St. Louis may make such a success with its coming annual display, by its new departure that it may be the first to inaugurate the doing away in future with strictly "invited" shows.

## ART IMPORTATIONS INCREASE.

It is interesting to note that art importations to this country for the past eleven months ending in May, 1917, show an increase over the art works imported for the same period a year ago. We print in another column recent statistics received from Washington, D. C., with reference to art importations.

An increase of more than \$2,000,000 in the importation of paintings and objects of art is encouraging at this time, and shows that many treasures from foreign collections are coming to America despite the dangers of navigation and the menace of the submarine.

From private advices received from abroad, and other sources of information, it is believed, that art importations will continue to increase during the coming season. At least all signs point to a continuation of large art importations, with the United States rapidly becoming the great art mart of the world.

## BOOK REVIEW.

AMERICAN PRIVATE SCHOOLS. An annual publication. Porter E. Sargent. Boston, 1917. The third edition of this admirable handbook contains a fund of valuable and interesting information that will appeal to all parents and educators. There can be no doubt as to the service rendered to the public by a work so complete and so authoritative as this volume devoted to educational purposes. Independent in spirit, it handles a delicate task in a discriminating manner.

## WILLIAM MACBETH.

In the passing of William Macbeth, American art and artists lose an invaluable friend and aid. For nearly forty years Mr. Macbeth had devoted himself to the dealing exclusively in American pictures and sculptures—both early and modern, and through his hands have passed in this long period, the works of a small army of American painters and sculptors, the reputation of many of whom, his interest and aid, advice and sympathy, really made. Possessed of a fine and rare taste, keen appreciation of the good and discernment of the bad, especially in painting—he early recognized talent, ability and promise in an artist's work, and was seldom mistaken in his predictions of future success. Later in life he took up the study and dealing in the works of the early American painters, on which he became, in time, as he had earlier become in the case of modern American art, an authority.

But taste, inherent knowledge and an "eye" for art, necessary as they are for an art dealer to be successful in his profession, were not Mr. Macbeth's only assets. He had a rarely sweet and kindly temperament and unfailing courtesy, and, although a good and shrewd business man, he was unusually conscientious and ruggedly honest. He abhorred sham and hypocrisy, and his naturally mild and gentle nature was only stirred to anger when he detected these qualities in a client or artist. He was the friend of the American artists among the dealers par excellence, and there will be deep and sincere mourning in studios all over the country, over his passing.

To the AMERICAN ART NEWS the death of Mr. Macbeth comes as a personal sorrow and deep loss, for he was the first dealer to suggest the foundation of the journal—was its first patron and remained, during its now fifteen years of life, its consistent friend and supporter. We were deeply indebted to the dear dead man for this friendship and his unfailing kindness, and we mourn his loss as that of one whose place cannot well be filled among our friends. To his son and successor, Mr. Robert Macbeth, and to Mrs. Macbeth we extend our sincere sympathy in their grievous loss.

## THE DEAD ART MONTHS.

August and September are popularly supposed to be the two "dead months" of the year in the American art world, and this year, as usual, dullness reigns in city studios and galleries. But the artists are busy afield, and to an exceptional degree this summer, as our letters from the leading art colonies the country over, elsewhere in this issue, would seem to prove.

The foreign art world, which has in London and Paris, at least, shown unexpected and surprising wartime activity and vitality—the art sales having been most successful in those capitals—after this "spurt" of June and July, has now subsided into dullness, but the effect of the recent activity and good prices augurs well for the next art season in France and England—while there is little doubt of a good art season in America.

## OBITUARY.



WILLIAM MACBETH.

## WILLIAM MACBETH.

William Macbeth, who was widely known as an art dealer, and particularly among American artists, died as a result of an operation on Friday, Aug. 10, in the Southampton, L. I., Hospital.

He was born in Ireland 66 years ago, and lived at 834 Prospect Place, Brooklyn. He leaves a wife, Mrs. Jessie L. Macbeth, and a son, Mr. Robert Walker Macbeth. Although Mr. Macbeth had not been well for some time, the news of his death was unexpected and will prove a shock to his many friends in New York and elsewhere.

For 25 years he had been engaged in dealing in American pictures, and the Macbeth Galleries, of 450 Fifth Ave., rank high in the annals of American art. He came to this country when 20 years old and entered the employ of the art firm of Frederick Keppel & Co., then in business at Beekman St. Subsequently Mr. Keppel moved uptown to 16th St., and shortly afterwards took Mr. Macbeth into partnership. In 1892 Mr. Macbeth started in business for himself and opened a small gallery at 237 Fifth Ave. Later the Macbeth Galleries were established. Mr. Macbeth was one of the executors of the Henry W. Ranger estate.

In 1909 a group of prominent artists tendered Mr. Macbeth a dinner as a testimonial of their esteem, at the Hotel Astor, and among those who participated in the event were John La Farge, Howard Pyle, Arthur B. Davies, F. Ballard Williams, Ben Foster, Paul Dougherty and Henry W. Ranger.

Mr. Macbeth was extremely kindly in nature and had a host of friends among prominent artists and collectors. For some years he collected photographs of eminent artists with their autographs, and represented in the group, which forms a unique exhibit in the Macbeth Galleries, may be noted Inness, Wyant, Winslow Homer and many others of the American school.

The funeral took place at the late residence of the deceased on Monday in Brooklyn. The interment was in Greenwood cemetery.

## Raphael Kirchner.

Raphael Kirchner, an artist, died on Aug. 2 at the French Hospital, New York, after undergoing an operation for appendicitis. He was born in Vienna forty-one years ago and studied art in Paris and London, taking up sculpture, mural decoration and portrait painting. He had just completed a large portrait of Mrs. Charles Dillingham in his studio at the Century Theatre when he was stricken. His wife was with him at the end.

The artist exhibited at the Paris Salon and his work attracted favorable attention, and finally came to the notice of a Vienna artist Josef Urban. When Urban came to America to do the scenic work for Charles Dillingham and Florenz Ziegfeld, Jr., he recommended Kirchner highly, and two years ago the latter was brought here to design the decorations for the Century Theatre. He painted the art studies entitled "The Seven Deadly Sins," which hang in the lobby of that theatre, and also designed figures for curtains at the Century.

He also executed portraits of a number of prominent women and the "Kirchner Girl" came into considerable popularity on magazine covers and panels.

Funeral services were held at the Campbell Funeral Church, Broadway and 66 St., on Aug. 4.

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